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1870-71.

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Spencerian Writing, Principal of Primary Department.

PUPILS.

Name.	Residence.	*Studies Pursued during the Year.	Studies upon which Examination has been Sustained.
Louise Alcott,	Jacksonville,	1 – 4,	
Mollie L. Allen,	Jacksonville,	23, 24, 32, 128, 131,	
Carrie L. Allen,	Jacksonville,	1 – 4, 6, 9, 125, 129, 131,	4 –, 6, 9.
Nellie R. Allen,	Jacksonville,	1 – 4, 125,	
Kate E. Anderson,	Jacksonville,	2, 3, 7, 14, 20, 21, 24, 31, 32, 128, 129, 131,	21, 31.
Annie R. Ayers,	Jacksonville,	3, 13, 14, 24′, 25, 27 – 30, 34, 35, 37 – 41, 136,	13, 14, 17 – 21, 23 – 24′ –, 25 – 32, 34, 35, 37, 40, 41.
Florence Ayers,	Jacksonville,	3, 7, 31, 33, 51, 129, 130,	17 – 21, 24, 24′ –, 33, 34, 37.
Effie W. Ayers,	Jacksonville,	1 – 4, 8, 125,	8 –.
Helen Ayers,	Jacksonville,	1 – 4,	
Mary P. Baldwin,	Jacksonville,	26 – 31, 40, 41, 62, 65 – 67,	13, 14, 17 – 21, 24 – 31, 33, 35, 37 – 41, 60 – 67.
Mary E. Baker,	Walla Walla, W.T.	23, 27 – 32, 35, 65 – 67, 129, 131,	23, 27 – 32, 35, 65 – 67.
Fivelia Baker,	Tuscola,	23, 24′, 25, 33, 35, 37, 63, 64, 129, 131,	23, 24′, 25 –, 33, 35, 37, 63, 64 –.
Sallie Baker,	Jacksonville,	1 – 3,	
Mary E. Barbee,	Lafayette, Ind.,	3, 40, 49, 75, 130,	
M. Barrett,	Jacksonville,	131,	
Lucy J. Beggs,	Ashland,	1 – 3, 20, 24, 31, 129, 131,	20.
Mary F. Bennet,	Jacksonville,	1, 3, 4, 20, 85, 130, 131,	4 –, 20.

* The different studies are represented by numbers according to the schedule on pages 14, 15 and 16.
– This, placed after a number, indicates that Examination has been sustained on only a part of this study.
† This, placed after a number, indicates that Examination has been sustained also on part of the next study in order.
– This, connecting two numbers, indicates that the intermediate numbers are included: e. g. 1 – 5, means 1, 2, 3, 4, 5.

PUPILS.—Continued.

Name.	Residence.	*Studies Pursued during the Year.	Studies upon which Examination has been Sustained.
Mary K. Berdan,	Jacksonville,	1 – 4, 6, 20 – 22, 34, 125, 129 – 131,	4 –, 5, 6, 9, 20 – 22, 34.
Ellen E. Billings,	Jacksonville,	1 – 4, 18, 19, 22, 34, 60, 61, 85, 131,	5, 6 –, 9, 10, 17 – 19, 22, 34, 60.
Minnie B. Brown,	Jacksonville,	1 – 4, 9, 131,	4 –.
Lucia E. Brownell,	Peru, Ind.,	3, 31, 32, 63, 64, 131,	24 – 25, 31, 32, 61, 63, 64 –.
Mary V. Bruce,	Jacksonville,	1 – 4, 9, 125, 131,	4 –, 9.
Nellie J. Campbell,	Mason City,	3, 13, 14, 17 – 19, 24, 33, 130, 131,	13, 14, 17 – 19, 24, 33.
Susie A. Campbell,	Jacksonville,	1 – 4, 13, 14, 20 – 22, 34, 125, 131,	4 –, 5, 6 –, 9, 13, 14, 20 – 22, 34.
Katie Cassell,	Jacksonville,	1 – 4, 6, 21, 22, 34, 129, 131,	4 –, 5, 6, 9, 21, 22, 34.
Ella Cassell,	Jacksonville,	1 – 3, 7, 19, 23, 24, 31 – 33, 37,	9, 13, 14, 17 – 23, 31 – 34, 37.
Ella Chambers,	Jacksonville,	131,	
Mattie S. Cheney,	Virden, Ill.,	1 – 3, 7, 24, 31, 32, 35, 36, 40, 41, 49, 50,	13, 14, 17 – 24, 31 – 41, 49, 50.
J. Cherry,	Jacksonville,	134,	
Katie Clark,	Jacksonville,	129,	
E. Florence Clement,	Jacksonville,	1 – 4, 6, 9, 125, 129,	4 –, 5, 6, 9.
May B. Clement,	Jacksonville,	1 – 4,	
Lucy Cobb,	Jacksonville,	129,	
Annie M. Corcoran,	Jacksonville,	3, 7, 14, 19, 24, 128,	12 –, 13, 17 – 19 –, 20 – 22.
Katie Cox,	Jacksonville,	1 – 3, 7, 14, 18 – 22, 24, 34, 35, 129,	1, 14, 18 – 22, 24, 34, 35.
Katie Crane,	Kirkwood, Mo.,	1 – 4, 12 – 14, 17 – 22, 129, 131,	12, 13, 17, 18, 20 – 22.
Lily M. Cullimore,	Jacksonville,	129 – 131,	
Alice Cutting,	Metropolis,	1 – 4, 13, 14, 20 – 22, 129 – 131,	4 –, 13, 14, 20 – 22.
Fannie Davis,	Jacksonville,	125,	
Hettie A. Deaton,	Jacksonville,	134,	
Hattie De Leuw,	Jacksonville,	1, 2, 19, 31, 33,	
Josie De Leuw,	Jacksonville,	131,	
Sara E. Denby,	Jacksonville,	1 – 3, 14, 17, 18,	

PUPILS.—Continued.

Name.	Residence.	*Studies Pursued during the Year.	Studies upon which Examination has been Sustained.
Hannah M. Denby,	Jacksonville,	1 – 4, 12,	4 –.
Katie Dummer,	Jacksonville,	2, 18, 31, 131,	
Cora Durfee,	Jacksonville,	1 – 4, 13, 14, 20 – 21, 34, 125, 131,	4 –, 6 –, 9, 13, 20, 21, 34.
Lulie Dunlap,	Jacksonville,	1 – 3,	
Lizzie Ruth Eldred,	Carrollton,	1, 13, 14, 18, 19, 24 – 27, 31, 32, 129 – 131,	1, 13, 14, 18, 19, 24 – 26, 31, 32.
Annie Engle,	Jacksonville,	131,	
Evelyn Fairbank,	Jacksonville,	32, 34, 36, 43, 45, 46, 49, 50, 130,	24 – 41, 43, 45 – 50.
Ellen Fairbank,	Concord,	1 – 3, 13, 14, 18 – 21, 125,	13, 18, 20, 21.
Fannie Fishback,	Jacksonville,	1 – 3, 13, 14, 18 – 21, 34, 129, 131,	9, 6 –, 13, 14, 17 – 21.
Annie E. Freeborn,	Jacksonville,	3, 7, 24 –, 26, 40, 45,	1, 12 – 23, 26, 31 – 35, 37, 45.
Kate Galbraith,	Jacksonville,	129,	17, 20, 21.
Hannah Gallaher,	Jacksonville,	26, 31, 32, 65 – 67, 128, 129.	13 – 24, 26, 31 – 35, 37 – 41, 60, 61, 63 – 67, 75.
Lucinda Gallaher,	Jacksonville,	1 – 3, 19, 24′, 25, 32, 33, 63, 64, 129, 131,	12 – 14, 17 – 22, 24, 24′, 32, 33, 60, 61, 63, 64 –,
Belle Gatton,	Bath,	1 – 4, 6, 9, 131,	4 –, 6, 9 –.
Emma Gochenour,	La Harpe,	3, 13, 14, 17 – 22, 34, 131,	20 – 22.
Jessie E. Graham,	Oquawka,	3, 32, 33, 36, 40 – 50,	20 – 23, 25 – 30, 32 – 34, 36 – 50.
Sara E. Green,	Woodson,	131,	
A. J. Griffith,	Jacksonville	128,	
F. Griffith,	Jacksonville,	1 – 4,	
Addie S. Happer,	Springfield,	3, 31 – 33, 35, 37, 40, 41, 129, 131,	13, 14, 17 – 23, 31 – 35, 37 – 41.
Mildred Hathman,	Jacksonville,	131,	
Ida L. Harsha,	Jacksonville,	1 – 4, 9, 125, 129, 131,	4 –, 9 –.
Bertie Harsha,	Jacksonville,	1 – 4, 8,	4 –, 8 –.

PUPILS.—Continued.

Name.	Residence.	*Studies Pursued during the Year.	Studies upon which Examination has been Sustained.
May A. Hart,	St. Louis,	1–3, 7, 12–14, 18–21, 24, 35, 85, 129, 131.	12, 14, 18–21, 24, 35.
Sallie E. Hembrough,	Jacksonville,	3, 13, 14, 17, 18, 131,	13, 17,
Meta V. Henderson,	Jacksonville,	1–3, 6, 9,	9–.
Emma F. Hicks,	Jacksonville,	27–32, 34, 36, 51,	13, 14, 17–37, 51, 60.
Katie Hicks,	Jacksonville,	129,	
Mollie A. Hill,	Orleans,	3, 7, 20–22, 24′, 25, 32–34, 129, 130, 134.	15, 19–24′, 32–34, 37.
Sallie Hill,	Arcadia,	1, 2, 13, 14, 17–21, 32, 134.	14, 17, 18, 20, 21, 32.
Emma Holmes,	Jacksonville,	1, 13, 33, 37, 134,	5, 17–22, 33.
Mary G. Huston,	Warsaw,	33, 49, 129–131,	33.
Mary Jackson,	Jacksonville,	131,	
Annie M. Johnson,	Jacksonville,	129,	
Mary C. Johnson,	Jacksonville,	129,	
Katie Jones,	Decatur,	131,	
Clara King,	Jerseyville,	129–131, 134,	
Mary E. King,	La Harpe,	17–19, 23, 31–33, 35, 37, 131,	17, 18, 23, 31–33, 35.
Annie M. Kingsley,	Jacksonville,	1, 3, 12, 14, 18, 19, 24,	12, 14, 18, 19, 24.
Annie W. Lambert,	Jacksonville,	26, 27, 40, 41, 49, 50,	18–20, 22, 24, 24′–, 26, 27, 31–33, 35–41, 49, 50.
Kate W. Letton,	Jacksonville,	1–3, 19, 24′, 25, 31–33,	12, –14, 17, 18, 19–, 20–22, 24, 24′, 31–34.
Nellie F. Loar,	Jacksonville,	1–4, 9,	4–, 9–.
Lizzie B. Long,	Panama, S. A.,	1–3, 7, 14, 18, 19, 32, 129–131,	13, 14, 18–21, 32.
Mollie E. Malone,	Jacksonville,	1, 2, 7, 13, 14, 18, 19, 21, 22, 24, 34,	13, 14, 18, 19, 21, 22, 24, 34.
Annie Marbold,	Greenview,	1–4, 125, 131,	

PUPILS.—Continued.

Name.	Residence.	*Studies Pursued during the Year.	Studies upon which Examination has been Sustained.
Jennie Martin,	Jacksonville,	1–4, 13, 14, 17–22, 34,	4–, 13, 14, 17–22, 34.
Clara Massey,	Jacksonville,	3, 15, 18, 19, 23, 37,	13, 15, 19–20, 22, 23, 33.
Kate McClure,	Beardstown,	3, 26, 31, 33, 37,	33.
Ella W. McDowell,	Bement.	1–3, 7, 13, 14, 19, 31, 32, 125,	13, 14, 17–22, 31, 32, 34.
Louis McDonald,	Jacksonville,	1–4, 8,	4–,8–.
Ella McDonald,	Jacksonville,	1–4,	
Isabel McNeil,	Fairmount,	1–3, 14, 17–19,	14, 17–19.
Agnes Moir,	Oquawka,	25–30, 33, 34, 37, 60, 61, 136,	13, 14, 17–22, 24–34, 37, 60, 75.
Annie Moir,	Oquawka,	2, 3, 7, 24, 31–33, 37, 60, 61,	12, 17–22, 31–34, 60.
Mattie F. Moir,	Oquawka,	3, 31, 32, 35, 36, 49–51, 125, 131,	31, 32, 35, 36, 49–51.
Jennie Montgomery,	Petersburg,	3, 7, 18, 19, 31, 32, 35, 37, 129, 131,	18, 19, 31, 37.
Belle Monroe,	Jacksonville,	131,	
A. Morrison,	Jacksonville,	129, 131,	
Miriam A. Morrison,	Jacksonville,	1–4, 6, 75, 85, 129, 131,	4–, 5, 6, 9.
A. Morrison,	Jacksonville,	1–4, 75,	
Letchie Neely,	Jacksonville,	1, 27–30, 36, 42–50,	1, 13, 15–50.
Kittie Nelson,	Jerseyville,	26–30, 36, 40–46, 131,	24–32, 35, 36, 40–46.
Ella Noyes,	Perry,	12, 20, 31, 32, 40, 41, 49, 51,	12, 13, 14, 20, 24, 31, 33, 37, 40, 51–.
Emily Noyes,	Perry,	7, 12, 13, 14, 18–20, 37, 51,	12, 13, 18–20, 37, 51–.
Mary V. Nycum,	Mt. Carroll,	31, 75, 129, 131,	
M. Lurania Owen,	Jacksonville,	43, 49, 129–131,	15, 19–21, 23–41, 43, 45, 46.
Helen A. Osborne,	Jacksonville,	24–, 32, 40, 41,	15, 19–22, 24–33, 35, 37, 40, 41.
Virgie Osborne,	Jacksonville,	1–3, 7, 14, 17–22, 24, 34,	14, 17–22, 34.
Allie Osborne,	Jacksonville,	1–3, 7, 14, 19, 31, 32, 128,	13, 17–22, 31, 32, 34.
Lida Osborne,	Jacksonville,	1–4, 8,	8–.
Julia P. Palmer,	Carlinville,	61, 88, 89,	

PUPILS.—Continued.

Name.	Residence.	*Studies Pursued during the Year.	Studies upon which Examination has been Sustained.
M. Fidelia Parsons,	Wenona Station,	3, 20, 21, 31, 32, 34, 60, 61,	20, 21, 31, 32, 34, 60.
Mary M. Pfeil,	Arenzville,	1–3, 7, 13, 14, 34, 129, 134,	13, 14, 34.
Ellen Pratt,	Jacksonville,	1–3, 7, 18–22, 24, 31, 32, 34,	18–22, 24, 31, 32, 34.
Alice Ramsey,	Cassville, Wis.	4, 7. 15, 18–20, 24, 33, 37,	4–, 15–23, 24, 33, 34, 37.
Clara Ramsey,	Cassville, Wis.	3, 4, 7, 15, 18–20, 33, 37,	4–, 13, 14, 17–23, 33, 34, 37.
Mary E. Ransdell,	Woodson,	131,	
Mary Reese,	Jacksonville,	1–4, 9, 13, 14, 21, 22, 34, 129, 131,	4–5, 6, 9, 13, 21, 22, 34.
Fannie Reese,	Jacksonville,	1–4, 8,	8–.
Hettie A. Richardson,	Jacksonville,	1, 2, 13, 134,	
Mary J. Robertson,	Jacksonville,	23, 43, 44, 49, 50, 62, 65–67,	1, 14, 17–19, 23–51, 60–67.
Mattie A. Robertson,	Jacksonville,	1, 2, 7, 13, 14, 33, 37, 61, 129, 131,	12–14, 17–22, 34, 37, 60, 61.
Cassie Robertson,	Jacksonville,	1–4, 18–22, 34, 60, 61, 129, 131,	4–, 6, 10, 12, 17–22, 34, 60.
Louise Rosensteil,	Freeport,	7, 15, 32, 129, 131,	32.
Minnie Ross,	Jacksonville,	1–3, 20, 24, 40,	20.
Zettie Ross,	Jacksonville,	1–4, 8,	8–.
Sarah Russell,	Jacksonville,	1, 3, 24′, 25, 33, 63, 64,	13, 14, 17–22, 24, 24′, 33, 60, 61, 63, 64–.
Nellie S. Sanders,	Jacksonville,	26–31, 40, 41, 62, 65–67, 129, 131,	13, 14, 17–19, 24–31, 33, 34, 37, 40, 41, 60–67, 75, 80.
Mary S. Sanders,	Jacksonville,	1–4, 125, 131,	
C. C. Sanders,	Jacksonville,	1–4, 9, 125,	4–, 9.
M. Sanders,	Jacksonville,	1–4, 9, 125,	4–, 9.
Emma C. Sanford,	Orwell, Vt.,	13–15, 31, 32, 40, 41, 49, 50,	13–15, 31, 32, 40, 41, 49, 50.
Mary E. Short,	Perry,	12, 27–31, 34, 40, 41, 49–51, 129, 131,	12–14, 17–19, 23–31, 33–35, 37, 40, 41, 49–51.
Kate Short,	Tulula,	14, 23, 34,	14, 23, 34.
Emilie Simmons,	Jacksonville,	1, 3, 7, 14, 19, 24, 31, 32, 128,	12–14, 17–19–, 20–22, 34.

PUPILS.—Continued.

Name.	Residence.	*Studies Pursued during the Year.	Studies upon which Examination has been Sustained.
Kate B. Smith,	Jacksonville,	130,	
S. Emma Smith,	Jacksonville,	36, 40–50, 129, 131,	1, 13, 14, 17–22, 24, 31–50, 60, 75.
Sallie R. Smith,	Jacksonville,	23, 29, 30, 36, 40–50,	17–20, 23–32, 34–36, 40–50.
Ophelia W. Smith,	Jacksonville,	131,	13, 14, 17–19, 24, 24′–, 31, 32.
Mollie Smith,	Jacksonville,	131,	
Mertie H. Smith,	Jacksonville,	14, 18, 33, 129,	20.
Mary E. Smoot,	Petersburg,	1–3, 7, 13, 14, 17–22, 24, 34, 129, 131,	1, 13, 14, 17–22, 24, 34.
Nellie Southworth,	Jacksonville,	1–4, 8,	4–.
Bella F. Stevenson,	Jacksonville,	27–33, 35, 51, 128, 129,	13–35, 37.
Fannie F. Stevenson,	Orleans,	130,	13, 14, 17–22, 24–26–, 33, 34, 60.
Nellie Stevenson,	Jacksonville,	1–3, 7, 20–22, 24, 34, 85, 129, 131,	20–22, 24, 34.
Lottie Stevenson,	Orleans,	1, 3, 7, 20–22, 24, 33, 34, 37, 129, 131,	20–22, 33, 34, 37.
Alice M. Swindler,	Magnolia,	2, 3, 7, 17–19, 31–33, 35, 37,	17–19, 31–33, 35, 37.
Fannie Taylor,	Jacksonville,	23, 24, 35,	23.
Mary Tendyck,	Jacksonville,	131,	
Henrie Thornhill,	Natchez, Miss.,	1–4, 9,	9–.
Hannah Tomlinson,	Jacksonville,	131,	
Ella Trabue,	Jerseyville,	1–4, 6, 129–131,	4–, 6.
Fannie J. Vail,	Jacksonville,	1–3, 14, 19, 31,	12, 13, 17–19–, 21, 22.
Laura Van Zant,	Jacksonville,	129,	
Louise E. Wade,	Perry,	129, 131,	
Kate Weagley,	Orleans,	1–4, 6, 12, 22, 34, 129, 131,	4–, 6, 12, 22, 34.
Emma S. Weller,	Jacksonville,	25, 45, 90,	13, 14, 17–25, 31, 33–35, 37–41, 45, 85, 88.
Annie Welborne,	Orleans,	131,	

PUPILS.—Continued.

Name.	Residence.	*Studies Pursued during the Year.	Studies upon which Examination has been Sustained.
Mattie Welborne,	Orleans,	131,	
Mary Wilson,	Perry.	15, 32, 35, 41, 49, 50,	15, 18, 19, 31–33, 35–37, 41, 49, 50.
Ettie Wise,	Danville,	131,	
Edith Dwight Wolcott,	Jacksonville,	35, 40, 41, 49–51, 75,	13, 14, 17–19–, 24, 24′, 31, 35, 40, 41, 49–51, 60–62, 65, 67.
Ellie E. Wood,	Jacksonville,	3, 25, 26, 35, 37, 40, 41, 62, 65–67, 129–131,	17–19, 21–26, 31–33, 35, 37, 40, 41, 60–67.
Ida N. Wood,	Jacksonville,	3, 27–30, 34, 37, 40, 41, 62, 65–67, 129–131.	13, 14, 17–19, 21–35, 37–41, 60–67.
Clara Woods,	Jacksonville,	131,	
Fannie Wood,	Jacksonville,	129, 131,	27–35, 37–41, 114, 121.
Sallie Wood,	Jacksonville,	1–4, 131,	
Mary M. Yates,	Jacksonville,	26–30, 33, 37, 60, 61, 130, 131,	13, 14, 17–22, 24–30, 33, 35, 37, 60.
Katie Yates,	Jacksonville,	3, 7, 24, 32, 33, 37,	13, 17–20, 22, 24, 31–34.

SUMMARY.

Total number of names above.....173.

In addition to the above, Madame Derry has taught an evening class; and the Superintendent a class out of regular hours. These two classes, with the above, make the whole number of pupils that have received instruction in the Athenæum, during the year 1869-70, something over 200.

STUDIES.

The following are the studies in which the Athenæum offers instruction. The numbers are prefixed merely for convenience of reference, and indicate nothing as to the order in which the studies are pursued. Certain numbers are omitted after each section, in order that such new studies may be added as experience may suggest without changing the numbers here assigned.

ENGLISH STUDIES.

ELEMENTARY.

1. Spelling.
2. Reading.
3. Writing.
4. First Lessons in Numbers—Mental and Practical.
5. Practical Arithmetic, to Fractions.
6. Introduction to English Grammar.
7. Oral Algebra.
8. Guyot's Elementary Geography.
9. Guyot's Intermediate Geography.
10. The Child's History of the United States.

HIGHER.

12. Advanced Geography.
13. English Grammar, Etymology.
14. English Grammar, Syntax and Prosody.
15. Analysis and Parsing.
17. Practical Arithmetic (Loomis'), Fractions to Ratio.
18. Practical Arithmetic (Loomis'), Ratio to Average.
19. Practical Arithmetic (Loomis'), Average to the end.
20. Elements of Ancient History.
21. " " English History.
22. " " American History.
23. Physical Geography.
24. Algebra (Loomis'), to the 9th Section.
24′. Algebra, from the 9th to the 14th Section.
25. Algebra, from the 14th Section to the 20th.
26. Plane Geometry (Loomis').
27. Solid Geometry (Loomis').
29. Plane Trigonometry.
30. Spherical Trigonometry.
31. Natural Philosophy.
32. Chemistry.
33. Physiology.
34. Natural History.
35. Botany.

36. Geology.
37. Descriptive Astronomy.
40. Rhetorical Invention (Day).
41. " Style (Day).
42. Logic.
43. Mental Philosophy.
44. Moral Philosophy.
45. Evidences of Christianity.
46. Butler's Analogy.
49. English Literature.
50. American Literature.
51. Topical Study of History.

CLASSICAL.

60. Harkness's Introductory Latin Book.
61. Harkness's Grammar and Reader.
62. Virgil, Six Books of the Æneid.
63. Cæsar's Commentary on the Gallic War.
64. Sallust's Catiline.
65. Cicero's four orations against Catiline.
66. Cicero's Oration for the Manilian Law.
67. Cicero's Oration for the Poet Archias.

OPTIONAL STUDIES.

FRENCH.

74. Oral French.
75. Fasquelle's Method; or, Pujol and Van Norman's F. Class Book.
76. Porney's Syllibaire.
77. Telemaque.
78. Charles XII.
79. Selections from the French Drama—(1) Racine, (2) Moliere.
80. Paul et Virginia.
81. Conversational French.

GERMAN.

83. Oral German.
84. English and German Primer.
85. Woodbury's Method; or, Soden's Elements of the German Language.
86. Bechstein's or Grimm's Marchen.
87. Schiller's Wm. Tell.
88. Schiller's Marie Stuart.
89. Gœthe's Iphegenie, or Faust.
90. Eine Mutter.

ADVANCED LATIN.

94. Livy, four Books.
95. Selections from Horace.
96. Cic. de Con. Morte.
97. Cic. de Amicitia.
98. Tacitus.

GREEK.

105. Greek Grammar and Reader.
106. Zenophon's Anabasis.
107. Homer's Iliad.
108. Zenophon's Memorabilia.
109. Felton's Greek Historians.
110. Selections from the Greek Drama.
111. Plato's Gorgias.
112. The Greek New Testament.

HIGHER MATHEMATICS.

114. Conic Sections, Parabola and Ellipse.
115. Higher Algebra.
116. Analytic Geometry.
117. Calculus.
118. Descriptive Geometry.
119. Physical Astronomy.

MISCELLANEOUS.

120. Constitution of the U. S.
121. Nat. Theology.
122. Polit. Economy.
123. Book Keeping.

THE FINE ARTS.

125. Drawing.
126. Crayon Drawing.
127. Water Colors.
128. Oil Painting.
129. Class Lessons in Vocal Music.
130. Vocal Culture (Garcia's Method).
131. Lessons on the Piano.
132. Lessons on the Guitar.
133. Lessons on the Harp.
134. Lessons on the Organ.
135. Wax Flowers, Leaves, Crosses, &c.
136. Embroidery.

It will be seen from the foregoing schedule that the range of studies here offered is as wide as in any other institution in the United States; and much wider than that offered in most schools for young ladies.

WHAT SHALL THE PUPIL STUDY?

No arbitrary and inflexible course of study is prescribed in the Athenæum. It aims to furnish facilities for the advantageous prosecution of all the studies pursued in the oldest American colleges, and also of such other studies as may be judged requisite to the highest and best womanly culture. Each pupil is at liberty, with the consent of her parent or guardian,

1. *To take a course which shall embrace all these studies; or,*

2. *To select such as her circumstances, or health, or plan of life, or special necessities, or taste, or peculiar capacities may render the best for her.*

There is of course a natural order of studies which may be recommended as the general rule. This order is *required*, however, *only when a desired study cannot be pursued to advantage* without a previous mastery of some other study or studies: e. g., Natural Philosophy or Algebra must be preceded by Arithmetic. Any system which attempts to compel all to tread in the same beaten path is as mischievous as it is unphilosophical. A right system of education will regard the natural peculiarities, and previous opportunities and physical endurance, and the peculiar circumstances and plans of each pupil. The course of study which is the best for one may not be the best for another.

The Athenæum offers all its advantages for the prosecution of any study to any one who is capable of pursuing that study, regardless of her attainments or deficiencies in other studies. It does not force the pupil to

attempt the mastery of studies which she may have neither the talent nor the time nor the strength to master. It permits each to take that special course of study which is, all things considered, *the best for her*. It may be short or long; it may embrace many studies or few; it may include all the studies of the foregoing schedule; but whether short or long it may be the course best adapted to her peculiar wants. It sometimes happens that a pupil enters for a single term, and with a view to perfect her knowledge of a single topic. Every facility is afforded to such pupils.

NEGLECT OF THE ELEMENTARY BRANCHES.

The studies numbered in the list (see page 5), from 1 to 10, inclusive, are studies which no girl should be permitted to leave until they are mastered. One of the sources of popular distrust of colleges and higher seminaries is the fact that so many come forth from them ignorant of these indispensable things. It is earnestly requested of parents *not to encourage or permit* their daughters to take up advanced studies until these elementary studies have been thoroughly mastered. No knowledge of Philosophy, French or Music can compensate for ignorance of these. It is better that our daughters know how to read, write and spell, and have a practical knowledge of Arithmetic, Geography and English Grammar, *and know nothing else*, than that they should understand Music, Astronomy, Logic, and kindred studies, and be ignorant of these elementary branches.

COURSES RECOMMENDED.

To those who have mastered the elementary studies (from 1 to 10, inclusive,) and who desire to pursue an extended and systematic course, with a view to receiving a *Diploma*, the Athenæum offers a *Higher English* or a *Classical Course*, each subject to modifications by a system of *Equivalents*.

I.—THE HIGHER ENGLISH COURSE.

This embraces all the studies numbered from 12 to 51, inclusive, in addition to those from 1 to 10. It includes the studies of the best American colleges, except Latin and Greek.

II.—THE CLASSICAL COURSE.

This embraces all the studies numbered from 60 to 67, inclusive, in addition to those from 1 to 51.

The specific character of the *Diploma* awarded to those who complete either of these courses will be explained elsewhere. It will be noticed that

THESE COURSES ARE NOT REQUIRED.

They are merely suggested and recommended to those who desire some definite plan of study. It is not intended to discourage those who, for any reason, must take a special course, embracing other or fewer studies. Any pupil, with the approval of her parent or guardian, may select such study

or studies as she chooses, in their natural order: and when she leaves the institution, she will be entitled to a fit testimonial, certifying what study or studies she has mastered.

To those who can take it, however, the *Higher English* or the *Classical Course* will be found more satisfactory. And in this connection attention is called to the modification of these courses by the following system of

EQUIVALENTS.

As the end sought in each of these courses is development and culture, rather than mere scholastic learning, a system of equivalents is regarded as just and wise.

Thus the mastery of certain studies of the Classical Course may be regarded as an equitable equivalent for certain omitted studies of the Higher English course. And the mastery of certain of the *Optional studies*, numbered from 74 to 136, may be accepted as an equivalent for certain omitted studies of either of these courses. The essential thing is that she who receives a Diploma in testimony that she has completed the *Higher English* course shall have acquired the mental discipline, the strength and culture, which would have been acquired by a mastery of all the studies of that course. And so in reference to the Diploma conferred upon those who complete the *Classical* course, the essential thing is not the means but the end: viz., *Culture*,—strength and grace. Special attention is called to this system of equivalents.

THE NEW CLASSIFICATION.

The Athenæum classifies its pupils upon a new system. Rejecting as unphilosophical and mischievous the fashionable method of organizing *technical* classes, as Junior, Senior, etc., the Athenæum classifies *for recitation purposes merely*. It organizes no technical classes. For recitation purposes it puts those together, in each study, who are together, and who in that study can keep together. It thus puts each pupil upon her own merits. The slow are not compelled to be superficial in order to "go on" with the quick; and the quick are not held back by the necessities of the slow. The time required to complete any chosen course of study will thus depend entirely upon the pupil herself.

This method is commended by its *justice* and by its tendency to insure *thoroughness*.

It is a wrong to the strong to class them with the weak; for it compels them to spend three or four years in accomplishing what *they* could as well have finished in two or three. It is a wrong to the weak to compel them to keep step with the strong; for they will either be disheartened and give up study in disgust, or they will at the best acquire only a superficial knowledge of that over which they are dragged so rapidly. Under the common system of technical classification there is no escape from this double injustice.

Besides, the new system tends to secure a much higher average of *thoroughness.* Under this system, scholastic standing is determined neither by the time the pupil has been in the institution, nor by the number of studies she may have attempted, but by what she has *actually mastered.*

The crying sin of the popular method is—*superficialness.* It is notorious that great numbers of the so-called "liberally educated," whether men or women, are *not* educated. Not a few graduates of popular institutions can neither read, write, nor spell correctly. And in many instances the fault was not in the student, but in the mistaken system under which the student was placed.

It is respectfully submitted that a method which bears such fruits, however venerable or popular, cannot be faultless. To yoke together the slow and the quick tends inevitably to educate the slow to *the habit of contentment with imperfection.* And this is a grave matter. The habit of thoroughness is of far greater consequence than any amount of knowledge without this. To assign to a pupil tasks, in number or in length, greater than, with reasonable diligence, she can thoroughly master, is a great wrong. For this, repeated from day to day, will soon educate her to the habit of contentment with inferiority or mediocrity. A young lady educated thus, systematically, to be satisfied with imperfection, will soon cease to aspire to anything higher. And what she is thus virtually forced to be in school life, she will probably be in all her subsequent career. As she was content to be a merely tolerable scholar, it is not probable that she will ever aspire to be more than tolerable in anything. This vice of the popular system deserves the most serious consideration of teachers and parents.

The Athenæum is a practical protest against this mischievous method. Its arrangements all look to the one end of *thoroughness.* The quick may go as rapidly as they choose, if only they will go thoroughly; and the slow may go as slowly as they choose, if only they will go thoroughly. The aim is an *actual* education, and not a *sham;* an absolute mastery of every topic, and not a mere "going over it" within a given time.

EXAMINATIONS.

An essential feature of this method is the prominence which it gives to examinations. A rigid examination by written questions and answers is made the test of the pupil's mastery of each subject. Upon the completion of each study an examination is offered. And it is intended to be so thorough that it cannot possibly be sustained but by one who has thoroughly mastered the subject. She who sustains such an examination upon a study is at once recorded as a "*passed*" student in that study: e. g., she who sustains such an examination in Algebra is considered a "*passed*" student in Algebra. The number of such examinations which a pupil sustains in a year is the measure of her year's progress.

NOT COMPULSORY.

But these examinations are not compulsory. No student is required to present herself for examination. And no pupil is encouraged to offer herself for an examination until in the opinion of the teacher she will probably sustain it.

If she chooses to try, without such encouragement, nothing forbids. Each pupil may attempt as many and as few examinations as she pleases. If she succeeds, she receives due credit: if she fails, it is regarded merely as a proof that she has not yet mastered that particular study. She may study it more; and at the next examination, *try again.*

SCHOLASTIC STANDING.

Under the common system of technical classification, a pupil's scholastic standing is popularly estimated by the name of the class of which she is a member. She is said to be a "*Senior*" or "*Junior.*" And yet it is notorious that in every such class there is very great diversity of attainments. A few have *mastered* every topic which the class has studied; some have mastered a few things, and *half* mastered others; some have really mastered no single study.

In the Athenæum, each pupil's standing is determined by what she has actually done. If she has sustained examinations such as prove a thorough mastery of but a single study, the record shows this; if of ten, the record shows this; and so of any number. It may happen that no two of those who recite together in any given study have identical standing in other studies. Each pupil stands upon her own merits, and is credited with what she actually accomplishes; this, and no more; and the measure of all results is an examination, open to all, but which none but those who have mastered the topic can sustain.

This is obviously the system of equity. It gives each pupil a fair chance. The quick and the strong may prepare themselves, and sustain eight or ten or more examinations in a year. The slow and feeble may wisely concentrate all their force upon fewer studies, and may count that a profitable year in which they have *mastered* what they undertook to master. That which is learned slowly is as truly learned, and is worth as much to her who knows it, as the same knowledge is to another who has gained it in half the time. The technical classification proceeds upon the assumption that they who cannot *keep step* with the class, at the fixed rate of progress, are dunces, and deserve to be sent home in disgrace. Great injustice is thus often done to minds of real worth. The Athenæum gives to such minds, as well as to the quick and brilliant, a fair chance. Each pupil may determine her own rate of progress. There is thus no clog upon the swift, and no unhealthful forcing of the slow. No attempt is made to compel a uniform rate of progress. A just regard is paid to

natural differences of talent and natural differences of rapidity in mental movement, and to the differences in the power of physical endurance.

TESTIMONIALS AND DIPLOMAS.

In logical consistency with the foregoing system, the Athenæum confers no *merely technical* diplomas. It confers diplomas; but its diploma is of the nature of a simple and truthful testimonial of the exact facts in each case. The diploma awarded to one who has completed either the *Higher English* or the full *Classical Course*, is a testimonial that she has sustained a rigid examination upon each study of that course. If, however, any study of this course has been omitted, and some optional study has been accepted as an equivalent, the diploma will state specifically the substitution thus made. In case a pupil has done more than is requisite,—e. g., has completed some study of the *Classical Course*, or certain of the Optional studies, in addition to the mastery of all the studies of the *Higher English* course; or has mastered some of the *Optional* studies, in addition to all the studies of the *Classical* course,—the diploma will fully recognize these special attainments. In every case, the diploma will show exactly what she who receives it has done; no less, and no more.

CERTIFICATES.

Ample justice is done to those who do not complete either of the full courses required to entitle them to a diploma. When such a pupil leaves the institution, she is entitled to an appropriate *Certificate*, which will state what studies she has mastered, be they many or few.

It is believed that this system of testimonials will be regarded as an improvement. The *technical* diploma, conferred "in course" upon all who have been so many years members of an institution, is notoriously a very uncertain testimonial. What county school commissioner would accept *such* a diploma as sufficient evidence of fitness to teach a common school? It is claimed for the system here stated, that, while it deals justly with those who have mastered but a few studies, it rewards with deserved consideration those who have mastered many.

THE GOLD MEDALS.

The Trustees of the Athenæum are utterly opposed to any use of the principle of emulation which tends to provoke unhealthful rivalry. A system under which the success of one precludes the success of another is mischievous. A system which rewards absolute excellence, by whomsoever attained, whether by one or many, is open to no such objection. Provided only, that the reward be offered to all on the same conditions, and that the success of one be not bought at the cost of the failure of another, a system of rewards may answer valuable ends.

Such a system does not provoke competition of pupil with pupil, or mere emulation to excel others, but an enthusiasm to attain the highest excellencc.

Holding these views, the Trustees have authorized the Superintendent to offer a *Gold Medal* to *all* who reach a certain grade of scholarship. There will be two Medals—a larger and a smaller. The former for those who reach the required grade in the CLASSICAL COURSE, and the latter for those who reach the same grade in the HIGHER ENGLISH COURSE.

All examinations are marked on a scale of from 0 (failure) to 10 (perfection). The pupil who has sustained at least one-half her examinations in the Athenæum, and who is graduated with an average standing of not less than 9.7, will receive a Gold Medal. If she is graduated in the *Classical Course*, she will receive the *larger*, and if in the *Higher English Course*, the *smaller Gold Medal.*

HOME LIFE.

It is a peculiarity of the Athenæum that it neither provides nor desires a Boarding Department. It is not a Boarding School.

Experience has shown that those Protestant parents who have entrusted their daughters to CONVENT Boarding Schools have made a grave mistake. The Convent is not a *home:* its life is artificial: if it for the time protects from some evils, it exposes to others; and it contributes little to the development of a character competent to protect itself. Whatever accomplishments it may secure, it does not develop the practical wisdom and self-mastery essential to safety, usefulness, and happiness.

Yet some of the most mischievous tendencies of *Convent* schools are inseparable from the best Protestant schools, in which large numbers of young ladies are shut off, by the necessities of the system, from nearly all natural contact with society. A strictly *family* school, into which a few girls are received *as members of the family*, and in which they are under those influences, and no others, which are the atmosphere of a Christian household, is one thing: an immense establishment, in which are gathered 50, 100 or more, young girls, and in which they are subjected to a complicated system of artificial regulations, is another and a quite different thing. The former may be to some very desirable. The latter is a product of our modern life, which seems to have originated in an attempt to imitate, in arrangements for our daughters, the monkish system of Dormitories in our Colleges for young men. But the *Dormitory and Commons* system, so common and deemed so essential in American Colleges twenty or thirty years ago, is passing away. The *Commons* feature of the system, the practice of requiring all students to eat at a common table, is already generally abandoned: and the *Dormitory* feature is becoming more and more unpopular. Experience has demonstrated that family influence is far more healthful to body and to mind than that of any system which

separates the student from contact with family and social life. And what is true of our young men is yet more important in reference to our daughters. The Nunnery is not less mischievous than the Monastery. God has made the family the nursery and sanctuary of all womanly excellence. If the child is to become a truly educated woman, she has much to learn that books cannot teach. The formation and strengthening of correct habits, the lessons of self-mastery, competence to protect herself, practical wisdom in the ordinary intercourse of life, the knowledge of common things—these are ends of education of far greater moment than mere progress in book-learning at the cost of these. A vigorous, well-balanced and self-reliant character is far more likely to be formed in the atmosphere and amidst the daily experiences of a Christian family, than in the best managed boarding School in which scores and hundreds of all sorts are associated in compulsory daily contact.

IS THIS PRACTICABLE?

Of course, this claim of the superiority of the family is certainly true only in those cases in which the family is a cultivated and Christian family. When the Athenæum was instituted, there was some fear that there would not be found a sufficient number of fit families, who would receive girls as boarders. But happily this fear has proved unfounded. In such a place as Jacksonville, so distinguished for its general culture and its high moral tone, it is believed there will continue to be found, for all who desire them, safe and pleasant homes. A trial of six years has gone far to confirm the soundness of the principles here set forth. With their present views, the Trustees of the Athenæum would not accept, as a gift, a building of marble to be used as a boarding house for school girls. A home in a family is incomparably safer and better.

N. B.—THE SUPERINTENDENT—WHEN REQUESTED, AND INFORMED AS TO THE PECULIARITIES OF THE PUPIL—WILL ASSUME THE RESPONSIBILITY OF PLACING PUPILS FROM ABROAD IN SAFE AND PLEASANT HOMES.

ITS RELIGIOUS BASIS.

The Athenæum is evangelical, but not sectarian. It was established and is sustained in the interest of no particular church or denomination. It originated in the demand for *a better school.*

The Congregational, Baptist, Christian, Presbyterian, and Episcopal churches of Jacksonville are all represented among its instructors; and Baptist, Methodist, United Presbyterian, Christian, Presbyterian, Congregational, Cumberland Presbyterian, and Episcopal churches, and possibly some others, are represented among its pupils.

That which is taught as essential to Christian character, is those great elementary principles of Christianity *which are held in common by all these churches.*

Pupils from abroad will naturally seek homes in families of their own peculiar religious sympathies, and will usually attend church in the families in which they board. This whole matter is left to the control of parents and guardians. Under this arrangement, the Athenæum stands on a basis broad enough to challenge the confidence and deserve the patronage and support of all who approve of its system of education. It is demanded of its pupils only that they be obedient, diligent and thorough; and of its teachers only that they be loyal to Christ and to their country, and thoroughly competent.

By the organic act of incorporation, the institution is placed on a broad catholic basis. The Board consists of twenty-one members; and it is enacted "*that not more than three of its Trustees shall ever be members of any one religious congregation*, and no sectarian or partisan test shall ever be held as a requisite for admission to any office or privilege of the institution." It is believed that on this broad and liberal basis it is practicable to build up an institution that shall do a noble work.

ARRANGEMENTS FOR INSTRUCTION.

The Athenæum derives its name from the peculiarities of its arrangements for instruction. The Athenæum at Athens was a building sacred to Minerva,—the goddess of wisdom and skill,—*i. e.*, "of all the liberal arts and sciences." Here the philosophers, poets, and other literary men, were accustomed to assemble for the discussion of questions of literature and art, and for the instruction of the young. So in this institution whatever of special talent or skill or culture there is among us, is put in requisition to provide for our girls *the highest order of skilled instruction.* During its first year twelve teachers were employed. During the year now closing it has employed fifteen, several of them *men* of large experience in teaching. The effect of these arrangements is to secure *experts* in each department. The institution has been fortunate in securing the co-operation of Prof. Enos Campbell, for some years President of the *South Kentucky Female Institute*, at Hopkinsville. Prof. Campbell brings to his department the resources of a wide experience in the government and instruction of the young. Very valuable assistance has also been rendered by Rev. N. N. Wood, D. D., recently President of Shurtleff College, and by Rev. W. W. Harsha, D. D., Lecturer on the History of Civilization. These gentlemen will, it is expected, continue their co-operation during the coming year.

It must be obvious that this arrangement secures to the Athenæum an order of teaching skill, in each department, rarely combined in any school for young ladies.

PENMANSHIP

is taught by an experienced teacher, thoroughly skilled in the SPENCERIAN system of teaching.

THE MUSICAL DEPARTMENT.

It has been the aim from the beginning to make this department superior in all its appointments. By deserving, it has won an extraordinary popularity. During the year just closed, *ten* pianos, an organ (with two banks of keys, eight stops and pedal bass), and a melodeon, have been in constant use, and *over one hundred* pupils have received lessons in music. It is in contemplation to increase the facilities in this department during the Summer, by the addition of several new rooms and instruments.

A NEW FEATURE.

Below will be found a regular COURSE FOR THE PIANOFORTE, a regular COURSE FOR THE ORGAN, and a regular COURSE FOR SINGING. Each is intended to be so thorough as to secure to one who completes it a rare degree of excellence. It should be distinctly understood that

1. NEITHER OF THESE COURSES IS REQUIRED.

Parents or guardians will determine what shall be done in the case of each pupil. When a partial or fragmentary course is desired, pupils will be taught such a course. Each pupil will receive *such instruction in music as she and her parents desire.* But in the absence of any special instructions

2. THESE COURSES ARE EARNESTLY RECOMMENDED.

There are obvious advantages in studying according to a definite and wisely arranged plan. It will be a real saving of time and of expense, and will secure results far more satisfactory both to the pupil and to her parents.

3. THESE COURSES ARE NOT INFLEXIBLE.

Substantial equivalents will be accepted in the place of any part of either course: e. g., a thorough mastery of *Five Finger Exercises* by some other reputable composer, will be accepted as an equivalent for the mastery of Herz's Exercises, No. 1. And so of any other part of either course.

4. Pupils taking one of these regular courses will pass from a lower to a higher grade *whenever the lower grade has been thoroughly mastered. The time necessary to complete any course will thus depend entirely upon the pupil herself*—upon her talent and industry, and the time she devotes to practice.

5. *A new pupil can begin at any grade which she is prepared to enter.* But if she is a candidate for a *Musical Diploma*, she must sustain an examination on the lower grade or grades. Here, however, a just value will be given to equivalents. The examination must show that she has attained the degree of proficiency to be expected of one who has mastered the previous grade or grades. On this condition she can enter any grade, even the First or highest.

6. A pupil who completes either of these courses will receive a *Certificate* testifying to the facts in her case.

7. A pupil who completes all three of these courses will receive a *Diploma* as MISTRESS OF MUSIC.

These courses have been prepared with great care and after consultation with many teachers of the highest rank and of large experience. It is believed that each presents a scheme of study which is arranged on sound principles, and that one who completes either of these courses will take position as an *Artist*, and be capable of rendering any music that has ever been written. TO ONE WHO EXPECTS TO BECOME A TEACHER the value of such a course and such a Diploma must be apparent.

THE COURSE FOR THE PIANOFORTE.

This is divided into four Grades, as follows, viz.:

PREPARATORY GRADE.

1. Challoner's Musical Preceptor.
2. Herz' Preliminary Exercises.
3. Lemoine's Etudes Enfantines.
4. Beyer's Charms of the Opera. 12 Nos.
5. Three pieces of this grade of difficulty thoroughly mastered, one from memory.

THIRD GRADE.

1. *Herz's Exercises*, No. 1, Ninety-two Five Finger Exercises.
   " " No. 2, Scales in Major and Minor Keys.
   " " No. 3, Notes of Repetition, Sliding Scales, etc.
   " " No. 4, Chords, Ornaments, Shakes, etc., etc.
2. Czerney's Op. 299, Etudes de la Velocite, No. 1.
   " " " " " " " No. 2.
   " " " " " " " No. 3.
   " " " " " " " No. 4.
3. Six pieces of this grade perfectly learned, at least two of them classical and two from memory.

SECOND GRADE.

1. Heller's Thirty Progressive Exercises, (Op. 46.)
2. Duvernoy's (Op. 68) Ecole du Style, Nos. 1, 2, 3 and 4.
3. Heller's Twenty-five Etudes, introductory to the Art of Phrasing, Op. 46.
4. Heller's Art of Phrasing, Op. 16.
5. J. B. Cramer's Studies.
6. The choicest of Mendelssohn's "*Songs without Words.*"
7. Thalberg's Art du Chant.
8. The elements of thorough Bass and Harmony.
9. Nine pieces of corresponding grade, at least three of them classical and three from memory.

FIRST GRADE.

1. Herz's Eighteen Special Studies.
2. Czerney's Grand Finishing Studies (Grand Etudes Speciales), Op. 409.
3. Moschelles's Studies for the perfecting of advanced Pianists, Op. 70.
4. Czerney's Classic School, No. 1. Haydn.
5. The choicest of Mozart's Sonatas.
6. The choicest of Beethoven's Sonatas.
7. Twelve pieces of corresponding grade, at least four of them classical and four from memory.
8. Public performances in Solo and Concertante.

THE COURSE FOR THE ORGAN.

This is divided into three Grades, as follows, viz.:

THIRD GRADE.

1. Elements of Music.
2. Instructions in Fingering, the Organ Touch, Management of the Stops and Pedals.
3. Scales, Major and Minor; Scales with Double Notes; Chords; Progressive Finger Exercises.
4. Progressive Exercises in the use of the Pedals.
5. Progressive Etudes for the Organ.

SECOND GRADE.

1. Airs, Marches, Variations.
2. Voluntaries and Interludes.
3. Exercises in Modulations.
4. Favorite Movements from Operas.
5. Elements of thorough Bass, Harmony.
6. Six pieces of corresponding grade thoroughly learned, two from memory.

FIRST GRADE.

1. Voluntaries from the works of Handel, Haydn, Beethoven, Mozart, Rinck, Bach, Pleyel, Mendelssohn, Von Weber and Andre.
2. Mendelssohn's "*Songs without Words.*"
3. Cathedral Voluntaries from Dr. Blow, Purcell, Dr. Croft, and others of the English School.
4. Smart's and Schneider's Chorals.
5. Novello's Melodies.
6. Novello's Selections from the Masses, Motets, and other sacred music of Mozart, Haydn, Beethoven, Cherubini, Hummel, and other classical composers of the German and Italian schools.
7. How to accompany the voice in Solo, Quartette, or Chorus Singing.
8. Nine pieces of this grade, chiefly classical, three from memory.

THE COURSE IN SINGING.

PREPARATORY.

Bagioli's New Method of Singing.

THIRD GRADE.

1. Garcia's School of Singing to the 190th example. Respiration; Emission of the Voice; Method of arranging the Mouth; Shock of the Glottis; Union of the Registers; Vocalization, Portamento di voce (Bearing of the voice); Agilita, Legata, e Gravita (connected vocalization); Martellata (marked vocalization); Pichettata, Staccata (pointed vocalization); Exercises on the Portamento; Exercises on the Scales; Exercises of Two Notes; of three; of four; of six; of eight; of twelve; of sixteen, and of thirty-two notes; Pauses; Inflexions.
2. At least nine songs of corresponding grade, of which three must be classical.

SECOND GRADE.

1. Garcia's School of Singing, from the 190th to the 241st example. Arpeggi; Minor Scales; Chromatic Scales and Passages; Sustension of the Voice; Long-sustained Tones; Notes of Equal Power; Spianata di voce, Messa di voce (Drawn Notes); Flautati (Notes drawn by Inflections, with Echoes); Martellement (Repetition of the same Tone).
2. Concone's Exercises.
3. Twelve songs of corresponding grade, at least four classical.

FIRST GRADE.

1. Garcia's School of Singing, from the 24lst example to the end. Appoggiatura; Grupetto (the Turn); Trillo (the Shake); Isolated Shake, Major or Minor; Progressive Shake; Successive Shakes in Detached Intervals; Portamento, with Shakes; Chromatic Scale, with Shakes; Trillo Mordente (Shake with a Turn); Trillo Radoppiato (Double Shake); Shake Lento Molle (Soft Shake); Defects of the Shake; Exercises on the different kinds of Shake; Exercises for the Mezzo-Respiro; Exercises on Small Notes; Exercises on the Chord of the Third Major; Agility of Execution.
2. Bordogni's Thirty-six Vocalises.
3. Special training in the singing of the best English, Scotch and Irish Ballads.
4. Fifteen songs of corresponding grade, Cavatinas, Canzonets, chiefly operatic or classical.

TEACHERS OF MUSIC.

The Teachers of Music for the year 1870–71, will be Madame M. M. Derry, Miss Jennie M. Tarbell, Miss Annie Tarbell, and Miss Lily Cullimore, with such additional teachers as may be necessary.

MADAME M. M. DERRY

is an European Artist who has had the best advantages afforded in England, France, Germany and Italy, and has had some fourteen years' experience as a teacher. A pupil on the piano of *Moschelles* (late President of the *Leipzig* Conservatory of Music, of *J. B. Cramer*, of *Madame Anderson* (Pianist to Queen Victoria), of *Eavestaff*, of *Martiri*, and of the illustrious *Hertz;* a pupil on the organ of the great *Novello*, and of *Dr. Turle* (the organist of *Westminster Abbey*); a pupil on the guitar of *Shultz* and *Rogondi;* a pupil in singing of Signor *Lanza* in Naples, of *Crevelli* in Rome, and of *Garcia* (the trainer of Jenny Lind) in Paris,—Madame Derry brings to her department the highest standard of taste, the method of the greatest masters, and the skill in teaching acquired by long experience.

Madame Derry's Lessons on the Piano, Guitar, or Organ (2 per week) will cost, *for the School Year*, $80.

Her Lessons in Singing (Bagioli's and Garcia's Methods) will cost (2 per week), *for the School Year*, $100.

MISS JENNIE MAE TARBELL,

Who has taught with such great success during the last two years, will continue in connection with this department. Miss Tarbell's enthusiasm, and skill, and fidelity have won a high and deserved popularity.

The cost of her Lessons (2 per week), *for the School Year*, will be $60.

MISS ANNIE TARBELL

Will devote herself exclusively to the instruction of piano and organ pupils. Miss Tarbell has taught during the year just closed with rare success, and has proved herself a thoroughly competent and skillful teacher.

The cost of Miss Annie Tarbell's Lessons (2 per week), *for the School Year*, will be $50.

MISS LILY CULLIMORE

Will have special charge of the Musical Instruction of Little Misses receiving their *first lessons* on the piano. She has been specially trained for this office by Madame Derry, and will devote herself to it with enthusiasm and fidelity.

The charge for her lessons to Little Misses in the Preparatory Grade, will be at the rate of $40 *for the School Year*. Her lessons to older or more advanced pupils will cost $50.

This offer of good instruction to beginners, *at the very low rate of* $40, is made to encourage an early beginning of musical study. Little Misses, of seven or eight years of age, can take such lessons profitably. Experience has proved that *to begin early is sound economy.*

It is believed that the Musical Department thus organized, offers to the public an order of excellence rarely found in schools for young ladies.

CLASS SINGING.

Classes for singing in chorus will be organized as occasion shall require, and instruction in such classes will be furnished at a merely nominal cost —$6 for the whole school year.

DRAWING AND PAINTING.

This department will remain under the direction of Miss Luella B. Wheeler, who has won a high reputation as a successful Teacher. She will teach Drawing, Crayoning, Water Colors, Imitation of Oil Painting, and *Oil Painting.*

The facilities in this art have recently been increased by the purchase of solid models from celebrated statuary, to aid in teaching *Object Drawing.* It is believed that the facilities in every department of drawing and painting, and especially in *Oil Painting*, will be unsurpassed in any similar institution.

FRENCH AND GERMAN

Have been taught by M'lle. Latard. Her successor has not been engaged; but our patrons may be assured that good instruction will be provided before the opening of the next year.

LECTURES.

Hereafter the experimental Lectures on Natural Philosophy and Chemistry will be given at the Athenæum, in the Lecture Room of the new building. This will save the cost of time and fatigue inseparable from the previous arrangement. Adequate apparatus for the illustration of every important principle, will be provided.

THE PROPRIETIES.

Familiar Conversational Lectures will hereafter be given by the Lady Principal or by other teachers, on the Personal, Domestic and Social Proprieties of life. These lectures will embrace such topics as private personal habits—as to exercise, exposure, eating, sleeping, sitting, walking, dress and room; domestic manners; table manners; school-room manners; hotel and railroad manners; street manners; manners in public assemblies—as in church, concert, parties and parlors; manners towards kindred and friends; manners in intercourse with other ladies; manners in intercourse with gentlemen. In short, no pains will be spared, by these Lectures, and by private hints and suggestions as occasion shall require, so to regulate the daily deportment of each pupil, as to make easy and habitual all the graces and proprieties of refined and accomplished womanhood.

Elementary Instruction.

DEPARTMENT FOR LITTLE MISSES.

Experience has demonstrated the necessity of a department for little Misses of from 7 to 10 years of age. At the beginning, on account of the want of room, this department was limited in number, and these were required to pay at the same rates as older pupils. The new building relieves this embarrassment; and hereafter little Misses will be received *at a minimum charge*, and will receive especial attention.

This class of pupils is regarded as the most important class in the institution. A large part of the work of teaching older pupils is expended in attempting to remedy the defects of inferior elementary instruction. Such little girls should have *the most skillful teachers*. Poor instruction is bad enough at any time; but it can be endured with far less injury by advanced pupils.

A SEPARATE ROOM.

A separate room has been handsomely fitted up for this department, and provided with maps, charts, globes, and whatever is necessary to make the department a success. *Mrs. Agnes J. Griffith* has the exclusive supervision of the little Misses. *Not more than thirty will be received in this department.*

OBJECT LESSONS.

In teaching these young children *Object Lessons* have been found very useful. They are not relied upon to the exclusion of the ordinary methods; but they can be made pleasant and useful auxiliaries.

SPENCERIAN WRITING

Will be taught these little Misses *without extra charge.*

GENERAL RULES.

These are few and simple:—

I. All pupils, unless otherwise directed by their parents, will occupy desks in the general school-room during school hours.

II. In cases in which parents or guardians so direct, maturer pupils will be required to be present only at their recitations, and at such general exercises as may require the presence of all the pupils.

III. Those who occupy desks in the general school-room, and all others who have recitations the first school hour of the morning or afternoon, will be expected to be present at morning prayers, and at afternoon roll-call.

IV. A record is kept of all absences from school exercises, and at the close of each term a report is sent to the parent or guardian.

ADMISSION.

Pupils are admitted at any time; but they will find it greatly to their advantage to be present on the first day of the term. The delay of a single day is a serious embarrassment to both teachers and pupils.

REGULARITY IN ATTENDANCE

is indispensable to the pupil's progress. The loss of a single day is a serious hindrance to success in study. Parents are earnestly requested to enforce punctual and regular attendance.

CALENDAR.

The Athenæum year is divided into two terms.

The First Term will begin on the first Monday of September (Sept. 5th, 1870), and will end on Friday, Jan. 13th, 1871.

The Second Term will begin on Monday, the 16th of January, 1871, and will end on Tuesday, the 30th of May.

The only recess will be during the Christmas Holidays.

The Anniversary for 1871 will be on the last Tuesday of May (May 30th).

EXPENSES.

Tuition of little Misses, *for the year*	$30.00
Tuition of all other pupils in *all* branches not named as extras, *for the year*	40.00

EXTRA CHARGES.

**Lessons on the Piano for the year* (two lessons per week)	$40 or $50 or $80
Rent of Piano for the year, to those who practice in the Athenæum (two school hours daily)	12.00
Those who wish more practice hours can have them at the same rate per hour.	
Private Vocal Lessons (Garcia's, Bagioli's, or Bassini's Method) *for the year* (two lessons per week)	60.00 to 100.00
Class Singing (two lessons per week), *for the year*	6.00
Drawing, Pencil or Crayon, for the year	20.00

* See Pages 28 and 29.

Painting, Oil or Water Colors, for the year	$50.00
Spencerian Writing, a *daily* lesson, *for the year*	4.00
In this department there is no charge for little Misses.	
Tickets to Lectures on Natural Philosophy	5.00
Tickets to Lectures on Chemistry	5.00
Bryant & Stratton's *High School Course in Book Keeping*	15.00
†*Lessons in German* (four lessons per week) *for the year*	20.00
†*Lessons in French* (four lessons per week) *for the year*	20.00

N. B.—The above are the charges in *Modern Languages* to members of classes of not less than five pupils. To smaller classes the charge, whether in French or German, will be proportionally higher.

INCIDENTALS.

A portion of the burden of the cost of fuel, care of building, and of ordinary repairs, is distributed equitably among the pupils—the charge in no case to exceed, *for the year*, $5.00.

No charge for Incidentals is made to little Misses.

COST OF BOARD.

Board, *with furnished room*, including everything but washing, has averaged the past year $5.00 per week, or, say $200 for the school year.

TO CLERGYMEN.

By the liberality of one of its friends, the Athenæum can now offer gratuitous tuition to daughters of ministers of the Gospel (of all denominations) who are engaged exclusively in the work of the ministry.

This offer covers tuition in all English and Latin studies—all which are necessary to graduation. Hitherto we have been able to offer only a discount of one-half on ordinary tuition, and one-tenth on extra studies. Hereafter, until further notice, such pupils will pay full ordinary rates for extra studies—such as Piano, French, &c.; but no charge will be made for ordinary tuition.

NO DEDUCTION FOR AVOIDABLE ABSENCE.

As the arrangements for instruction, &c., must be made *by the year*, and as the cost to the institution is the same whether the pupil leaves or remains to the end—it is unjust to ask a deduction on account of absence for any other cause than protracted illness. Absence a few weeks at the beginning or end of a Term is a great injury to the pupil, and a great injury and inconvenience to the school.

Those who have been *providentially* delayed in entering until late in the Term, will be charged *only from the time of entrance.*

† Lessons in German or French, by a *Native* Teacher, will cost $40 per year.

But, unless by previous arrangement, deductions will not be made for needless absence at the beginning, or premature withdrawal before the close of the Term or Half Term for which the pupil was received, except in the case of a new pupil.

LOCATION.

Jacksonville is universally conceded to be one of the most beautiful and healthful towns in the West. Located at the intersection of two great railroad systems, running North and South and East and West, it is within five hours of St. Louis, ten of Chicago, three and one-half of Quincy, five of Keokuk, and one and a half of Springfield. It is thus easy of access from all directions. Jacksonville is eminently a city of schools and public institutions. Here are all the State benevolent institutions, the Asylums for *the Insane, the Imbecile, the Blind, and the Deaf and Dumb.* Here is ILLINOIS COLLEGE, the oldest College in the State. Here are two Female Seminaries, besides the Athenæum,—Seminaries on the ordinary plan of Dormitories and technical classifications. Here, also, is a flourishing *Commercial* or *Business* College.

The population is such as would be expected to gather around such institutions. In average intelligence and culture, Jacksonville will compare favorably with any other town in the Great West. The *social atmosphere of such a community is itself an educating influence that can hardly be over-estimated.*

Add to this its rare healthfulness, and Jacksonville may safely challenge comparison with any other town as a location for such an institution as the Athenæum.

GENEROUS BEGINNINGS.

A subscription of nearly *fifteen thousand dollars* for the establishment of the Athenæum was raised within forty days after the obtaining of the act of incorporation. The property now occupied by the school has been purchased for its uses. The additions and improvements recently made have greatly enlarged and improved the facilities and conveniences of the establishment. With neither extensive ornamental grounds nor imposing buildings of which to boast, its internal arrangements are now commodious. Its new general *Study Room* (24 x 54 f. in the clear and 15 f. high) is cheerful and perfectly warmed and ventilated. Its new *Studio* (14 x 24) is superior to any in the city, and its *Lecture* room, *Library* and *Recitation* and *Music* rooms are convenient and pleasant. Few of the costly structures which present a more attractive exterior have either so much or so pleasant room devoted to other than Dormitory purposes.

A TRUE EDUCATION.

A RATIONAL METHOD.

The foregoing exposition of the method of the Athenæum has incidentally indicated the ideal of education for woman, which the institution aims to realize.

I. A sound education will lay its foundation in an absolute mastery of all the simple elementary branches of knowledge. If it be no honor to be a good speller, it is an inexcusable disgrace to be a poor one.

II. On this foundation should be erected a superstructure as ample, as useful, as fit to her special sphere and aims, as symmetrical and beautiful, as the pupil's talents and circumstances will permit.

III. Each pupil should be dealt with according to her peculiar characteristics and wants. Here is a great mistake of the popular system. *It treats those whom God has made unlike as if they were alike.* The natural method treats each as an individual, and seeks for each that which, all things considered, is wisest for her.

IV. The whole nature should be developed,—physical, intellectual, esthetical, moral.

A sound body; a vigorous and disciplined intellect; a moral nature quick to discern, and prompt to do what is right; an esthetical culture, appreciative of all beauty, and skillful to give to domestic and social life the charm of true womanly refinement and grace,—all these are ends of school life which should not be ignored in our systems of education.

V. Above all should woman's education be religious, in the highest and the broadest sense. All that is dear to humanity requires that woman be Christ-like. Her character should be molded, and her whole life pervaded by the principles and spirit of the Sermon on the Mount.

VI. Such an education requires time, a time varying in each case with the peculiarities of each pupil. Many are hurried over a prescribed curriculum at a rate which makes superficialness a necessity. Too many are withdrawn from school life prematurely, at the very time when they have just become prepared, by previous culture, to grapple with studies indispensable to the highest culture. "Haste makes waste" in education as truly as in practical life.

INSTRUCTORS,

FOR 1870-71.

REV. WM. D. SANDERS, D. D.,
SUPERINTENDENT,
Prof. of Rhetoric, Elocution and English Literature.

REV. N. N. WOOD, D. D.,
Prof. of Mental and Moral Philosophy and Logic.

REV. ENOS CAMPBELL, A. M.,
Prof. of Evidences of Christianity, and Lecturer on Nat. Phil. and Chem.

REV. W. W. HARSHA, D. D.,
Lecturer on the History of Civilization.

MISS MARY E. HEFFLEMAN,
PRINCIPAL.

MISS ADELAIDE MORRISON,
General Assistant.

MADAME M. M. DERRY,
Vocal Music, Piano, Organ, Guitar.

MISS JENNIE MAE TARBELL,
Vocal Music, Piano, Organ, Guitar.

MISS ANNIE TARBELL,
Piano, Organ.

MISS LILY CULLIMORE,
Piano.

MISS LUELLA B. WHEELER,
Drawing and Painting.

MISS FANNIE DAVIS,
Wax Flowers, Embroidery, Fancy Work.

MRS. AGNES J. GRIFFITH,
Spencerian Writing, Principal of Primary Department.

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French, German.

MISS EVA FAIRBANK,
Assistant.

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Assistant.

* There will be at least fifteen Teachers. The two vacancies indicated will be filled in a few days.

APPENDIX.

WHAT THE NEWSPAPERS SAY.

The *Missouri Democrat*, of January 5th, says:

"The YOUNG LADIES' ATHENÆUM, at Jacksonville, Illinois, resumes session on the 29th inst. *It is among the very best institutions of this kind in the country*, and will bear the most cordial commendation."

The *Davenport* (Iowa) *Democrat* says:

"This Institution is working on a basis entirely new and practical. In a word, we call it the system of *common sense*. With its present corps of teachers it *must* succeed, and will fully meet the wants of the present time."

The *Chicago Republican*, of July 7th, says:

"This Institution, located at Jacksonville, in this State, has now been in existence nearly two years, and has already exerted a marked influence upon the system of female education in the West. It now occupies the front rank of educational institutions, and, in many respects, is the leader. The annual catalogue just received exhibits the highest degree of prosperity, and gives an exhibit of the scholastic standing of every young lady who has been in attendance upon the Athenæum, and the progress each has made during the year. The Superintendent is Wm. D. Sanders, D. D., and its departments of study combine all branches, and are strengthened with a healthful system of gymnastics and recreation."

The *Alton Telegraph*, of July 11th, says:

"The old system of education in our colleges and seminaries has been found to have grave defects. Still, so long have these systems been in vogue that it required considerable courage to inaugurate a new method. Prof. Wm. D. Sanders has done this, and established an institution for young ladies which possesses superior advantages for imparting a practical and truly philosophical education. Among its advantages are the following: 1st, The absence of *technical* classes;—each pupil is put upon her own merits. The quick advance rapidly; the slow go slowly; both go thoroughly. 2d, A home is here furnished the student in a family, thus avoiding the grave evils of boarding-school life. 3d, The absence of *sectarian* narrowness and bigotry. 4th, Its unquestionable superiority, in instruction. None but the best instructors are employed in any department. We most heartily recommend the Athenæum to those having daughters to educate."

The *Danville Commercial* under date of July 12th, says:

"YOUNG LADIES' ATHENÆUM.—This is a school for young ladies on a new system devised by Prof. W. D. Sanders, of Jacksonville, Illinois. We have given the catalogue a careful perusal, the result of which is a cordial indorsement of its ideas and the principles which are attempted to be carried out in this school We have the pleasure of a personal acquaintance with Prof. S., and we know him to be one of the best educational men in the State. He is a man who despises humbug, and more especially humbug in education. His discussions of boarding schools in the catalogue ought to be read by every one; not, certainly, with a view to overthrow good schools, but to introduce

such improvements in the systems of education for young ladies as the progressive ideas of this age demand. It is eminently worth the while of all who contemplate going from home to school, to become acquainted with the system adopted at the Young Ladies' Athenæum."

The *Central Illinoisan* (Beardstown), of July 12th, says:

"JACKSONVILLE ATHENÆUM.—The Athenæum is highly recommended by upwards of fifty of the most distinguished divines, statesmen and scholars in our country, among whom are Hons. Richard Yates and N. Bateman."

The *Davenport Daily Gazette*, of July 9th, says:

"This Institution is highly recommended, as offering peculiarly favorable opportunities to young ladies for the acquirement of a thorough education."

The *Peoria Transcript*, of July 3d, says:

"We have just received the circular of this popular institution. It is located at Jacksonville, in this State, and seems to have met during the past year with great success. The plan of the Athenæum is to allow each pupil to pursue as many or as few studies as she pleases, but to insist on her passing a thorough examination of each before she leaves it. The course is extended and liberal, and the faculty is large, and doubtless fully qualified for the work of instruction."

The *Gate City*, Keokuk, Iowa, of June 29th, says:

"Its *excellence* is becoming well established."

The *Republican*, Mt. Sterling, of June 29th, says:

"This Institution is *taking the lead*, and is now ranking as the *first Institution in the West.* Let those who have any desire for education give it a careful consideration. It is convenient, easy of access, and just what is needed."

The *State Journal*, of June 28th, says:

"*The Athenæum commends itself to every one as an institution which has few equals and no superiors in all the broad West. Its faculty is composed of the ablest and most experienced teachers; its system of instruction is new and complete; the classification is perfectly adapted to the wants of all scholars; its facilities in every department are such as to rival those of any similar Institution,—and, altogether, the seminary is one that is a pride to the State.*"

The *Quincy Whig and Republican* says:

"This Institution is under the general direction and control of the Rev. W. D. Sanders, D. D., well known to many of our citizens as an accomplished scholar and an eloquent speaker. All of his extraordinary energy of character has been thrown into this Institution, to organize and bring it to perfection."

The *Jacksonville Sentinel*, of Sept. 26th, 1867, contains the following, viz.:

"THE ATHENÆUM.—The above excellent Jacksonville Institution of learning for young ladies, has commenced its fall session with a large addition to the number of its pupils over that of last year. The school has passed into the hands of an incorporated association, and is controlled by a Board of Trustees, Prof. Sanders still remaining in charge as Superintendent. An additional building has been erected the past season, which adds much to the conveniences and facilities for accommodating an increased number of pupils. The general study room, on the second floor of the new building, is commodious and well ventilated, fitted up with improved patent seats and desks, and the entire building is warmed with hot air, supplied by a furnace underneath. As no portion of the building is occupied for dormitories, abundant room is given for recitations, music practice, &c. The success of the Athenæum since it has been started is, perhaps, its best recommendation."

The *Chicago Evening Post*, of Dec. 24th, 1867, contained the following:

"YOUNG LADIES' ATHENÆUM.—This rather unique institution is of recent date, and its importance and prosperity, as well as the principle it involves, deserve and call for a special mention. It was founded four years ago by Professor Sanders, of Illinois College, who is still at its head. The principle consists in doing entirely away with the boarding department, and with the old system of classification. By this means the slow are not hurried on to keep pace with the fast, nor are the fast hampered by expedients for keeping them in company with the slow. Every student is allowed to take such studies as she can manage, in the judgment of the teacher, and to make such progress in them as her facilities admit. This plan has been found to work admirably. The first year there were sixty pupils; the second, one hundred and five; the third, a hundred and thirty-five; and during this, its fourth year, a still increasing number. Heretofore, temporary buildings have been a drawback, and although additions have been made, still more commodious quarters will be required. The various teachers employed are proficients in their departments, and the school stands very high where it is best known. The course of study is very thorough, and the discipline sufficiently strict—the greatest care being taken in placing students in well ordered homes. The experiment seems fully to demonstrate the feasibility of breaking up the uneven yoking together of students, so commonly practiced; and with his admirable staff of assistants, and the hold already gained in the popular favor, Professor Sanders may look for a steady increase of his present patronage."

The following is from *an Editorial* in the *Chicago Republican*. As a voluntary tribute to the superiority of the *new method*, it is deserving of a serious consideration.

"THE EDUCATION OF WOMEN.

"We have been greatly interested in looking over the catalogue and circular of the Young Ladies' Athenæum, an educational institution, at Jacksonville, Ill. Without invidious purpose in so asserting, we assert that the theory of education announced in this circular approaches more nearly our ideal of the true mode of educating females—and males, also, for that matter—than any we have discovered in the announcements of educational institutions. We have no sympathy with a system which seeks to mold the minds of different pupils, with radically different physical and mental characteristics, after the same arbitrary pattern. It distorts the character, and disorganizes the life, education should aim to develop into beautiful individual symmetry. The tendency of present educational efforts is too much to destroy individuality, rather than develop and polish it; to shape the mind after a model, rather than make an individual model of it.

"But how does this Athenæum do it? It prescribes no arbitrary and inflexible course of study. It aims to furnish facilities for the advantageous prosecution of all studies pursued in the oldest American colleges, and such other studies as may be deemed requisite to the highest and best womanly culture: but each pupil is at liberty to take a course which shall embrace all these studies, or only such as her circumstances, health, plan of life, special necessities, taste, or peculiar capacities may render best for her. A natural order of studies may be recommended as a rule, but, in the school, this order is required only when a desired study cannot be pursued to advantage without a previous mastery of some other study or studies. The natural peculiarities, previous opportunities, physical endurance, and peculiar circumstances and plans of each pupil are regarded. No pupil is forced to attempt the mastery of studies which she may have neither the talent, time, nor strength to master. It recommends certain elementary studies which no pupil should omit to master, but leaves it optional with the parent, guardian, or pupil to do so. Certain courses of study are recommended, subject to modification by the adoption of equivalent studies;. but these courses are not required.

"Pupils are classified for recitation purposes only. No technical classes are organized. Pupils are put together in each study who are and can keep together. The slow are not compelled to be superficial in order to keep up with the quick; nor are the quick held back by the necessities of the slow. The time required by the pupil to complete any chosen course of study is thus made to depend entirely upon herself. The strong are not classed with the weak. Scholastic standing is not determined by the length of time the pupil has spent in the institution, nor by the number of studies she has attempted, but by what she has actually mastered. Thus thoroughness is encouraged, and no pupil graduates accomplished who is not accomplished. The aim is at an actual education, and not a sham,—the absolute mastery of a topic, and not the 'going over it' within a given time.

"The plan of examination is a novel one. Its purpose is not to display a pupil's accomplishments, but to learn what they are. When the pupil has completed a study, an examination is offered. This examination is a rigid one, and intended to be so thorough that it cannot possibly be sustained except by one who has thoroughly mastered the subject. If the pupil sustains such an examination in any study, she is recorded as a 'passed' student in that study; and the measure of her year's work is the number of examinations in which she is marked 'passed.' But these examinations are not compulsory. The student may present herself for examination in a study or not. If she does, and fails, she may try again; if she succeeds, she receives due credit. Her scholastic standing on the record is determined by the number of studies she has mastered. She is neither 'senior' nor 'junior,' as these terms are ordinarily applied, but her talent and effort determine her standing; or, rather, she determines it herself by the degree of talent she may possess, and the diligence with which she uses it.

"We believe this system must commend itself to every thoughtful person. It diplomas no one beyond stating facts. It does not wrap an ignoramus up in parchment, and send him or her out into the world with a 'finished education.' It does not recognize any limit to educational attainments, nor does it tickle parents or pupils with white lies or black. The *idea* is democratic and equitable. We like it, and say so because we like it, not to gratify any person or purpose beyond that of stimulating progress in educational systems which shall keep pace with progress in all material movements."

Among the numerous evidences of the success of the *Musical Department*, witness the following, viz.:

"Holiday Musical.—The young ladies of the Athenæum gave a musical on Tuesday evening, when they presented the following programme:

PART FIRST.

1. Chorus.—"Fair Aurora,"—*Bellini.*
2. Four pianos, 24 hands.—"Annie Laurie,"—*Czerny.*
   Louisa Wade, Mary Baker, Mirie Morrison; Lucinda Gallaher, Mary Bennett, Jennie Montgomery; Kittie Nelson, Lou Owen, Emma Gochenour; Lizzie Eldred, Ella Chambers, Lizzie Long.
3. Vocal Duet.—"The Hunters,"—*Kucken.*
   Fidelia Parsons, Alice Cutting.
4. Two pianos, 8 hands.—"Grand Etude Galop,"—*Quidant.*
   Nellie S. Sanders, Jennie Mae Tarbell; Mary V. Nycum, Addie Morrison.
5. Song.—"Dear Friends of Youth,"—*Verdi.*
   Florence Ayers.
6. Piano Solo.—Overture to "Martha,"—*Flotow.*
   Mary K. Berdan.
7. Four pianos, 24 hands.—"Paddy Carey,"—*Lover.*
   Alice Cutting, Lizzie Long, Ida Wood; Lizzie Eldred, Ella Wood, Ella Chambers; Katie Yates, Lou Owen, Mary Baker; Manie Yates, Mary Bennett, Lucinda Gallaher.
8. Song.—"Wee Bird,"—*Linley.*
   Nellie J. Campbell.
9. Piano Solo.—"Marche de Nuit,"—*Gottschalk.*
   Nellie S. Sanders.

PART SECOND.

10. Children's Song.—"Merry, Merry Elves are we,"—

11. Song.....“I'll Follow Thee,”.....*Farmer.*
Lou Owen.
12. Piano Solo.....“Carnival of Venice,”.....*Herz.*
Mary V. Nycum.
13. Song.....“Ashtore Machree,”.....*Watson.*
Clara King.
14. Four pianos, 24 hands.....“Duke of Reichstadt's Waltz,”.....*Strausse.*
Mary Yates, Katie Yates, Lou Owen; Mary King, Alice Cuttiag, Mirie Morrison; Louisa Wade, Ella Wood, Emma Gochenour; Ella Billings, Fannie Wood, Jennie Montgomery.
15. Song.....“The Orphan Ballad Singers,”.....*Russel.*
Ida N. Wood.
16. Piano Solo.....“Home, Sweet Home,” Fantasia.....*Jaell.*
Ellen Billings.
17. Song.....“The Swiss Bride,” with variations.....*Pixis.*
Evelyn Fairbank.
18. Four pianos, 24 hands.....Overture to “Tancredi,”.....*Rossini.*
Mary V. Nycum, Clara Woods, Nellie S. Sanders; Kittie Nelson, Clara King, Mary Huston; Addie Morrison, Ella Billings, Fannie Wood; Evelyn Fairbank, Ella Chambers, M'lle Latard.

PART THIRD.

19. Chorus.....“The May Queen,”.....*Bellini.*
20. Piano Solo.....Herz's variations on “Nel Silenzio in Il Crociato,”.....*Meyerbeer.*
Annie Tarbell.
21. Song....“Wouldst Thou Win Me?” (From the fascination scene in Satanella).....*Balfe.*
Jennie Mae Tarbell.
22. Piano Solo.....“Fantasia,”.....*Liezt.*
Madame Derry.

“Notwithstanding other entertainments and the inclement weather, Music Hall was filled to the last seat, and the audience was one of the most elegant ever gathered in Jacksonville.

“The distinctive features of this entertainment were: Twenty-four and eight hands performing on four and two pianos respectively; the rapidity with which the pieces followed each other—lack of which has so often before made Athenian audiences long for lunches; the general success of all the efforts, together with the delighted feelings of the audience; the continued and unwearied interest secured; and the securing of so much and so many performers, in whom all were interested, in so little time—for the performances were concluded by a quarter after ten o'clock. Miss Campbell, Miss Owen, Miss Wood, Miss Fairbank, Miss Annie Tarbell, and Miss Jennie Tarbell, were each recalled.

“Among the young ladies resident in this city we will not particularize those who acquitted themselves with especial credit and skill—not even Miss Nellie Sanders or little Ellen Billings. But Miss King, of Jerseyville, and Miss Nycum, we must refer to as succeeding admirably in their vocal and instrumental efforts.

“The children's song, “Merry, Merry Elves are we,” was sung and expressed to perfection; and the choruses were finely sustained.

“The Misses Tarbell and Madame Derry did as none others here can do in their respective branches. Yet we hardly thought Miss Jennie Tarbell did herself justice.

“In returning thanks on behalf of the young ladies, Dr. Sanders took occasion to remark that “the Athenæum was never in more flourishing circumstances, and the music classes were never so large or succeeding so well;” in which latter assertion the audience bore the Professor out, by their unbounded praises of the efforts of both pupils and teachers.”

THE SIXTH ANNIVERSARY.

The following are a few of many notices of the recent Anniversary.

From the *Missouri Democrat*, of June 2d, 1870:

“Grand Musical Entertainment.—Last evening, Commencement Week of the literary institutions of Jacksonville,—the Athens of the West,—was inaugurated by a grand musical entertainment at Strawn's Opera House,

given by the young lady pupils of the Athenæum, under the direction of the celebrated artist Madame Derry, the Principal of the Musical Department of that Institution. The large Opera House was crowded with a brilliant and intelligent audience on the occasion. The exercises throughout bore the impress of the excellence of the instruction of Madame Derry and her accomplished corps of assistants—the Misses J. and A. Tarbell, and M'lle Latard.

"It is safe to say that the people of Jacksonville never before enjoyed so rich, so delightful and so magnificent a musical treat as on this occasion.

"The novel, imposing and delightful spectacle of the performance on eight pianos, by forty-eight hands, of several pieces of music, was highly appreciated, and elicited great applause.

"The vocal music, as well as the instrumental, exhibited much talent of a high order, and careful and skillful training, and most superior culture.

"The entertainment demonstrated that the 'Young Ladies' Athenæum,' under its admirable management, merits in the highest degree the very liberal patronage it is receiving, and explains its marvelous success and popularity.

"The following is the Programme of the Anniversary Musical, May 30th, 1870:

PART FIRST.

1. Chorus.—"The Call of the Fairies,"—*Richards.*
2. Eight Pianos.—The Overture to "Zampa,"—*Herold.*
   First Piano—Nellie Sanders, Clara King; Second Piano—Addie Morrison, Clara Woods; Third Piano—Kate Smith, Emma Smith; Fourth Piano—Katie Jones, Lily Cullimore; Fifth Piano—Louisa Wade, Fannie Wood; Sixth Piano—Alice Cutting, Nellie Campbell; Seventh Piano—Mary Berdan, Ellen Billings; Eighth Piano—J. Tarbell, A. Tarbell.
3. Vocal Duet.—"Hear Me, Norma,"—*Bellini.*
   Florence Ayers. Fannie F. Stevenson.
4. Song.—"I'm Queen of a Fairy Band,"—*Knight.*
   Lily Cullimore.
5. Eight Pianos, 48 Hands.—"The Downfall of Paris," from Opera 'Jean de Paris,'—*Boildieu.*
   First Piano—Mary Baker, Fivelia Baker, Mirrie Morrison; Second Piano—Jennie Montgomery, Addie Happer, Hannah Tomplinson; Third Piano—Lucinda Gallaher, Manie Yates, Katie Yates; Fourth Piano—Mary Allen, Lizzie Long, Louise Rosenstiel; Fifth Piano—Josie DeLeuw, Cassie Robertson, Mattie Robertson; Sixth Piano—Mary Bruce, Nellie Loar, Fannie Fishback; Seventh Piano—Ida Wood, Mary Bennett, Ella Wood; Eighth Piano—Lizzie Eldred, Louisa Wade, Mary Berdan.
6. Ballad.—"The Irish Emigrant's Lament,"—*Dempster.*
   Ida Wood.
7. Piano Solo.—"Fantasia,"—*Wallace.*
   Clara Woods.
8. Song.—"La Primavera,"—*Torrey.*
   Alice Cutting.
9. Eight Pianos, 48 hands.—"See the Conquering Hero Comes," from Opera "Judas Macabeus,"—*Handel.*
   First Piano—Nellie Stevenson, Lottie Stevenson, Mary Smoot; Second Piano—Fivelia Baker, Louise Rosenstiel, Mary Reese; Third Piano—Cassie Robertson, Josie DeLeuw, Mattie Robertson; Fourth Piano—Addie Happer, Hannah Tomlinson, Jennie Montgomery; Fifth Piano—Ida Wood, Mirrie Morrison, Ella Wood; Sixth Piano, Lucinda Gallaher, Mary Bennett, Mary Baker; Seventh Piano—Lizzie Eldred, Ellen Billings, Mary Berdan; Eighth Piano—Katie Yates, Manie Yates, Louisa Wade.
10. Song.—"Le Cor Des Alpes,"—*Proch.*
    Mrs. L. C. Barrett.
11. Eight Pianos, 48 hands.—"The Anvil Chorus," from "Trovatore,"—*Verdi.*
    First Piano—Nellie Loar, Carrie Allen, Fannie Fishback; Second Piano—Mary Baker, Fivelia Baker, Mirrie Morrison; Third Piano—Mary Berdan, Mary Allen, Lizzie Long; Fourth Piano—Katie Yates, Manie Yates, Lucinda Gallaher; Fifth Piano—Katie Jones, Mary Bennett, Jennie Montgomery; Sixth Piano—Josie DeLeuw, Addie Happer, Hannah Tomlinson; Seventh Piano—Ellen Billings, Ida Wood, Ella Wood; Eighth Piano—Lizzie Eldred, Louisa Wade, Lily Cullimore.
12. Song, with Violin Obligato.—"Ah, so True,"—*Eastbrooke.*
    Song—Eva Fairbank. Violin—Alice Rhoads.
13. Eight Pianos, 32 hands.—Overture to "William Tell,"—*Rossini.*
    First Piano—Nellie Sanders, Clara King; Second Piano—Kate Smith, Emma Smith; Third Piano—J. Tarbell, A. Tarbell; Fourth Piano—Clara Woods, Addie Morrison; Fifth Piano—Nellie Campbell, Alice Cutting; Sixth Piano—Katie Jones, Lily Cullimore; Seventh Piano—Ellen Billings, Mary Berdan; Eighth Piano—Fannie Wood, Mary Baker.

PART SECOND.

14. Eight Pianos, Sixteen Hands.—"Grand Fantasia Sur Norma," ..... *Bellini.*
First Piano—Kate Smith; Second Piano—Emma Smith; Third Piano—Nellie Sanders; Fourth Piano—Clara King; Fifth Piano—J. Tarbell; Sixth Piano—Clara Woods; Seventh Piano—A. Tarbell; Eighth Piano—Eva Fairbank.
15. Song—"The Laughing Song," from Opera "Manon Lescault," ..... *Auber.*
Nellie Campbell.
16. Piano Solo—"Fantasia Sur Moise en Egypte," ..... *Thalberg.*
Nellie Sanders.
17. Vocal Duet—"Sweet Sister Fay," ..... *Barnett.*
Clara King. Eva Fairbank.
18. Eight Pianos, 48 hands—"Pop Goes the Weasel," ..... *Arranged by Czerny.*
First Piano—May Hart, Mary Reese, Belle Gatton; Second Piano—Nellie Stevenson, Lottie Stevenson, Mary Smoot; Third Piano—Katie Cassell, Ida Harsha, Minnie Brown; Fourth Piano—Susie Campbell, Ella Trabue, Katie Weagley; Fifth Piano—Josie DeLeuw, Mattie Robertson, Cassie Robertson; Sixth Piano—Mary Bruce, Nellie Loar, Sallie Hembrough; Seventh Piano—Carrie Allen, Fannie Fishback, Mollie Smith; Eighth Piano—Mary Baker, Lizzie Eldred, Fivelia Baker.
19. Song—Cavatina—"Ernani, Ernani, Invo La Mi!" ..... *Verdi.*
Kate Smith.
20. Piano Solo—March from Tanhauser, "Einzug der Gaste auf Wartburg," ..... *Liszt.*
Annie Tarbell.
21. Song—"L'Estasi," Valse Brillante, ... *Arditi.*
Jennie Mae Tarbell.
22. Solo and Chorus—"The Star Spangled Banner," .....

From the *Missouri Democrat*, of June 3d, 1870:

"SIXTH ANNIVERSARY EXERCISES OF THE YOUNG LADIES' ATHENÆUM.—This is a gala week for Jacksonville. Monday evening the grand musical entertainment given by the young lady pupils of the Athenæum, took place at Strawn's Opera House. Yesterday the Opera House was jammed with a multitude of the friends and patrons of the Athenæum to witness the exercises of that institution. The following was the programme:

NAMES OF THE GRADUATING CLASS.

Miss Jessie E. Graham, Oquawka; Miss Letchie Neely, Jacksonville; Miss Kittie Nelson, Jerseyville; Miss Mary J. Robertson, Jacksonville; Miss S. Emma Smith, Jacksonville; Miss Sallie R. Smith, Jacksonville.

ORDER OF EXERCISES.

1. Chorus—"Like a Fairy Creature," from "Il Turke in Italien," ..... *Rossini.*
2. Prayer.
3. Eight Pianos, 32 hands—The Overture to "Fra Diavolo," ..... *Auber.*
First Piano—Katie Yates, Fannie Wood; Second Piano—Nellie Campbell, Alice Cutting; Third Piano—Ellen Billings, Lizzie Eldred; Fourth Piano—Mary Berdan, Lucinda Gallaher; Fifth Piano—Mary Baker, Louisa Wade; Sixth Piano—Addie Morrison, Manie Yates; Seventh Piano—Kate Smith, Emma Smith; Eighth Piano—Nellie Sanders, Clara King.
4. Essay—"Wasted Lives," .....
Miss S. R. Smith.
5. Essay—"Mornings are Mysteries," .....
Letchie Neely.
6. Song—"Pretty Mocking Bird," ..... *Bishop.*
Eva Fairbank.
7. Essay—"Chivalry," .....
S. Emma Smith.
8. Essay—"Meridian Moments," .....
Mary J. Robertson.
9. Song—"Fra Poco a Me Recovero," from "Lucia di Lammermoor," ..... *Donizetti.*
Kate B. Smith.
10. Essay—"The Uses of Discontent," .....
Kittie Nelson.
11. Essay—{"Only a Sweet and Virtuous Soul," / "Like Seasoned Timber, Never Gives."} .....
Jessie E. Graham.
12. Eight Pianos, 48 hands—Overture, "Il Barbiere di Seviglia," ..... *Rossini.*
First Piano—Nellie Sanders, Clara King, Emma Smith; Second Piano—Manie Yates, Katie Yates, Kate Smith; Third Piano—Clara Woods, Addie Morrison, Louisa Wade; Fourth Piano—Ellen Billings, Mary Berdan, Katie Jones; Fifth Piano—Alice Cutting, Nellie Campbell, J. Tarbell; Sixth Piano—Fanny Wood, Mary Baker, Mary Allen; Seventh Piano—Lily Cullimore, Lucinda Gallaher, Lizzie Eldred; Eighth Piano—Eva Fairbank, Addie Happer, A. Tarbell.
13. The Anniversary Oration, by Rev. W. H. Savage.

14. Song.....“With Verdure Clad,” from “The Creation,”.....*Haydn.*
Jennie Mae Tarbell.

DEGREES CONFERRED.

15. Chorus.....“These Moments Entrancing,” from “L’Elisire D’Amore,”.....*Donizetti.*
16. Benediction.

“The essays were all of more than ordinary merit, and the delighted audience evinced their appreciation of the proceedings by hearty applause at the close of the reading of each, and by literally overwhelming the fair authors with boquets.

“The oration, by the Rev. Mr. Savage, was one of the happiest and ablest efforts of that eloquent divine. His subject was “Education, its Nature, its End.”

From the *Illinois State Register*, June 1st, 1870:

“The musical entertainment given by the young ladies of the Athenæum last night, was undoubtedly the most complete success since the Boston Peace Jubilee. Strawn’s Opera House was crowded to its utmost by the elite of the city. The stage, decorated with flags and covered with young ladies, presented an unbroken array of beauty. The performers gave evidence of great skill and training, and even a Gilmore need not have blushed at their efforts. Pieces of difficult composition were executed by thirty-two and forty-eight hands with as much ease and facility as we formerly were accustomed to seeing by two. Eight pianos were made to produce a harmony that was not marred by a single discord. The “Laughing Song” was very excellently rendered by Miss Nellie Campbell, and called forth repeated applause. But the palm of the evening must certainly be accorded to Miss Eva Fairbank. In “Ah! So True,” accompanied by Miss Alice Rhoads with her violin, she excelled anything we have heard lately, and her modest gracefulness and beauty would do honor to any boards.

“The graduating exercises of the Athenæum were had this morning, and reflected great credit upon the assiduity of the students and faithfulness of the teachers. Professor Sanders gives a grand reception to-night at his residence, in honor of the senior class.”

From the *Jacksonville Independent*, June 2, 1870:

“The Athenæum Musical.—One of the very largest and best audiences ever gathered into Strawn’s Opera House, was that which attended the Anniversary Musical of the Athenæum, on Monday Evening. That these musicals have become a feature of, and necessity to our city, the splendid house proved.

“One general criticism must be made; which is that the exercises were entirely too long. As wishing well, alike to the Athenæum and to a generous public, we insist upon this fact. Every one, however, spoke in the highest terms of the selections and renditions throughout. Each selection was fine, and some pieces well rendered; none badly.

“Madam Derry’s training of her pupils as evinced in the grand sweep and skill of their execution in the sixteen, thirty-two and forty-eight handed performances, is worthy the highest praise.

“Miss Ida Wood, Alice Cutting, Nellie Campbell, Eva Fairbank, and Mrs. L. C. Barrett were encored.

“Miss Kate Smith’s Cavatina, “Ernani, Ernani, Involami,” was the artistic success. Miss Nellie Campbell’s “Laughing Song” from Opera Lescault, Auber; was the popular success. Miss Alice Rhoads’ “violin obligato” accompanying the song, “Ah, so True,” was well rendered. Miss Nellie Sander’s “Fantasie sur Moise en Egypte,” was most creditably performed.

“Miss Jennie Tarbell’s song “L’Estasi” was given with her accustomed taste, which is always good.

"Lack of space forbids a more extended notice of this delightful entertainment."

"The Athenæum Anniversary.—A providential shower, Monday night, cooled the atmosphere and refreshed poor humanity. Tuesday, at 9 o'clock, a good audience had assembled in the Opera House, to witness the closing exercises of the Young Ladies' Athenæum. As the exercises progressed, however, the Opera House was filled to every seat.

"After the chorus "Like a Fairy Creature," from Rossini, Rev. Dr. King, of Jerseyville, made the prayer opening exercises, which was followed by "The Overture to Fra Diavolo," performed on eight pianos, by thirty-two hands. Then came an essay entitled "Wasted Lives," by Miss Sallie R. Smith, Jacksonville; followed by "Morning and Mysteries," by Miss Letchie Neely, Jacksonville; Miss Eva Fairbank then sang "Pretty Mocking Bird," in much better voice than her performance of the previous evening, and she sang well each time. 'Chivalry' was the theme of Miss Emma Smith, Jacksonville; succeeded by 'Meridian Moments,' by Miss Mary J. Robertson, of Jacksonville. Miss Kate Smith here delighted the audience by her rendition of the song 'Fra Poco a Me Recovero.' 'The Uses of Discontent' were well elucidated in the essay of Miss Kittie Nelson, Jerseyville, when the essay of Miss Jessie Graham, of Oquawka, concluded the list. Having, as its subject, the lines,

> 'Only a sweet and virtuous soul
> Like seasoned timber never gives.'

The sentiments it contained, and the expression of them, was creditable alike to the heart and mind of the fair authoress. We pronounce it the most beautiful essay offered upon the occasion.

"All the essays were read by Professor Sanders, as is usual, by request of the young ladies.

"An overture, 'Il Barbiere di Seviglia,' was brilliantly performed on eight pianos by forty-eight hands; after which Rev. W. H. Savage, of the Congregational Church, delivered the anniversary oration, which was a gem of literary excellence, and full of healthy thought. Miss Jennie Tarbell sang 'With Verdure Clad,' from the 'Creation' of Haydn,—when the degrees were conferred, in a few words, by Professor Sanders. It should be stated here that gold medals were also given Misses Mary J. Robertson and Jessie Graham, for an average attainment of over 9.7 throughout their courses. With the chorus 'These Moments Entrancing,' and benediction by Rev. W. W. Harsha, a most happy anniversary exercise was concluded.

"Jacksonville can well count the Athenæum the brightest jewel in her literary crown."

OTHER ENCOURAGEMENTS.

The Superintendent is in frequent receipt of letters from distinguished friends of education, which express the warmest commendation of the peculiar principles of the Athenæum system. Dr. Hedge, of Mass., whose masterly address before the Alumni of Harvard College, on "*University Reform*," was published in the September number of the *Atlantic Monthly*, writes as follows, viz.:

"Brookline, Mass., October 22d, 1866.

"Rev. Dr. Sanders:

"*Dear Sir*—I have examined, with much care, the catalogue of the Young Ladies' Athenæum, and am happy to say that the fundamental principles and underlying ideas of your Institution, for the education of young ladies, have my cordial and entire approval. Especially *the method of classification*, by ascertained proficiency, seems to me *the only rational method* of classifying pupils, and the administration of diplomas representing actual attainments, the only just system of academic awards.

"The remark at the bottom of page 14, "*To yoke together*," &c., expresses a most weighty truth in the philosophy of education. An institution based on or applying the perception of that truth has a strong claim to public confidence. Sincerely yours,

FRED. H. HEDGE."

Cheered by such words of commendation, and by the generous patronage of the Christian public, the Athenæum will pursue its chosen path. To those who seek for their daughters *the best school*, regardless of the clamors of hostile interest or bigotry, it will continue to afford unsurpassed advantages. Its common sense system of classification (which Dr. Hedge pronounces "*the only rational method* of classifying pupils"); its ample and liberal arrangements for skilled instruction; its freedom from all sectarian bigotry; its exemption from the notorious exposure and peril of boarding-school life; and the high social standing of its patrons and pupils, are substantial advantages which parents of intelligence will not be slow to recognize.

MADAME DERRY.

From numerous testimonials as to the extraordinary excellence of Madame Derry, the following brief extracts are given:

One writes as follows:

"My father was for years Ambassador at the Court of Great Britain, and afterwards in France and Italy. I then mixed much with the best Masters, and myself took lessons from some of Madame Derry's old teachers; but I have never found any one so thoroughly a musician, *or so capable of imparting knowledge in the art*, as Madame Derry. As a teacher of vocal music *she has not her equal in this country.*"

Another writes:

"It affords me pleasure to recall your great and unvaried success with all whom you have assumed to instruct, both in vocal and instrumental music. You have uniformly corrected the various errors of bad teaching on the instrument, and invariably astonished the pupil with rapid improvement and brilliant execution. In vocal music you have developed the voice in a most rapid and wonderful manner, leading your pupils through difficult mazes almost unlooked for by those even who already sang well; and making good singers of those who before scarcely dreamed of having a voice. No epithets need be spared in giving your due meed of praise as a Master of the pianoforte, organ, and the human voice."

Another writes:

"She has displayed acquirements and qualifications *of the very highest order.*"

Another writes:

"She was regarded as a very thorough and able teacher."

All the foregoing are from most respectable and responsible sources. The patrons of the Athenæum may congratulate themselves on such an acquisition.

From the *Daily Journal* of Sept. 1, 1869.

"Exquisite Music.—We were invited to step into Messrs. Day & Stebbins' establishment last evening, after business hours. There we found quite a little assembly of ladies and gentlemen, nearly all votaries to music, listening to a performance by Madame Derry, who was seated at one of Smith & Parson's splendid pianos.

Although an impromptu affair, the entertainment was pronounced grand by all the company. Although we are ignorant of the first principle of music, yet to us every touch of the performer meant power, skill, absolute control of the instrument and it seemed at once endowed with a soul that answered her slightest wish with a voice whose tones and accents were elegant harmony. To hear Madame Derry is to bow before a perfect mistress of the beautiful art."

From the *Missouri Democrat* of Sept. 2, 1869.

"More Instructors for the Young Ladies' Athenæum.—In addition to the able and numerous corps of instructors in the Young Ladies' Athenæum for the coming year, as announced in the catalogue of that institution, Dr. Sanders, its superintendent, has secured the services of the Rev. W. W. Harsha, as lecturer on the History of Civilization, and Mademoiselle Letard, as teacher of French and German. Dr. Sanders is a *live* and thorough-going man, and generally does *more* than he promises.

"Charming Music.—Madame Derry.—Last evening, in passing the jewelry and music store of Messrs. Day & Stebbins, we heard most delicious strains of music, and upon entering the establishment found a delighted party of ladies and gentlemen listening to a performance on the piano, by that renowned artist, Madame Derry. We have heard some of the most celebrated pianists of both Europe and America, and in our humble opinion none of them excel Madame Derry. We congratulate Dr. Sanders on his good fortune in having secured the services of Madame Derry as instructress on the piano and in vocal music, at the Young Ladies' Athenæum."

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